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ART CENTRES

married upon his return, he urged the maiden not to spoil her eyes with useless weeping, but rather to use them in making a wedding veil of which he might be proud when he should come home. The days came and went, going into months and then years, but with inspiring love she wrought into soft, filmy lace, each loving gift of tiny shell, delicate seaweeds, and grasses, starfish and other forms, until he returned, and when the anticipated wed-

ding-day came, she was dressed in a head covering of delicate tissue of the inestimable 'Rose point' that has since adorned the persons of Queens and Princesses. Irish point is made on fine batiste by stitching a coarse thread around the design and then cutting out the ground work and filling in the open spaces, sometimes with connecting loops and knots and at other times with Punto di Aria.

(To be continued.)

ART CENTRES

LONDON.—To the long list of special exhibitions of works by 'Punch' artists at the Fine Art Society's galleries must now be added one of drawings by L. Raven-Hill. In the course of but a few years Raven-Hill has firmly established his position among the foremost of our black-and-white men, and there can be no doubt that this position owes nothing to a mere passing fashion which so often seizes upon a rising young artist, raises him rapidly to a high pinnacle of popularity, and drops him again suddenly, to let him sink into oblivion. For there is that in Mr. Raven-Hill's drawings which—quite apart from the amusement of the passing hour—commands the serious attention of the art-lover: style, technique, and rare keenness of observation. It is entirely to these qualities that he owes his success, and not to the inimitable sense of humour displayed in the legend which accompanies each sketch. Separate Du Maurier's drawings from their text, and they will hardly ever raise a smile; try the same experiment with Raven-Hill, and you will find that the humour lies in the drawing itself. More admirable even than his comic drawings are his serious illustrations and his studies from life. Lord Frederic Hamilton, the author of the preface in the Fine Art Society's catalogue, compares him to Thomas Hardy as historian of rural England, and it would indeed be hard to imagine a more complete and exact record of English rural life than that phase of Mr. Raven-Hill's work which bears on this subject.



*A PORTRAIT
BY R. CHRISTIE*

(From the Royal Society of British Artists)



LA DAME AUX CYGNES
BY F. BUHOT
(From Mr. R. Gutekunst's Exhibition.)

Since the 'International' at Knightsbridge has opened such a wide horizon to the British public, we are apt to underrate the importance of the less extensive and more modest exhibitions of the New English Art Club. And yet it was here, at the Dudley Gallery, that the disciples of the 'New Art,' our secessionists, had first to bear the brunt of the fierce attacks of the conventional Philistine. To-day we are so well accustomed to the ideas and methods of these reformers, that we cannot find anything exceptionally striking in the serious and accomplished work of the New English Art Club members. But surely this comparative indifference on the part of the public is the most complete proof of the success that has crowned the efforts of the Club, since adverse criticism has been practically silenced and a position conquered which is second to none held by any other society of artists in the kingdom.

The most remarkable contributions to the new exhibition are those furnished by Chas. Furse and C. H. Shannon—the one a design for a Spandril in the Liverpool Town Hall, the other a portrait of Prof. A. Legros. To judge of the effect of Mr. Furse's decoration under the given conditions would be impossible, but we can hardly imagine that an artist of his ability would not adapt himself to the architectural surroundings of the place for which his work is destined. What we can see and admire is the beauty of design and the way in which he has adapted his composition to the awkward shape of the space at his disposal. Mr. Shannon's *Portrait of Legros* is of imposing dignity, painted in the lowest of low tones and has almost the quality of a late Titian. To those who object to the artificial production of a tone which, in the case of the old masters, is supposed to be the effect of time, we can only recommend a comparative



*A SPANISH SKETCH
BY J. ISRAËLS
FROM 'SPAIN, THE STORY OF A JOURNEY'*
(London: John Nimmo, 1900)

study of the early and late works of Titian, of the Rembrandts belonging to his earlier or later period, and they will come to the conclusion that this much admired tone owes its existence more to the creator of the picture than to the soothing and blending influence of time.

At the Holland Fine Art Gallery in Regent Street can be seen a series of crayon sketches by Josef Israëls, the doyen of Dutch artists. These drawings are the result of the veteran painter's recent journey to Spain, and have been used for illustrating a diary of this journey, a discussion of which will be found in another part of this month's *ARTIST*. Most of the drawings are rapid impressions, some perhaps produced under trying circumstances, but there are only few which do not reveal the master-hand. But it is curious that even in the most characteristically Spanish scenes or types one can always detect the Dutchman. It is the sunny South seen with the eyes of the Northerner, who is unaccustomed to the strong light and has to protect his eyes with blue spectacles, which reduce everything around him

to well-accustomed proportions. How incomparably greater is Israëls in his sad, Dutch scenes, of which some fine examples can be seen at the same gallery.

Mr. R. Gutekunst, at 16, King Street, St. James', introduces to us for the first time some of the work of the late Mr. F. Buhot, a French master of the dry-point and etching needle, who died about a year ago. Although some of his best subjects were chosen on English soil, this unusually gifted artist has, up to the present, been all but unknown on this side of the Channel, and Mr. Gutekunst is doing a real service to British collectors of etchings by giving them an opportunity of seeing these delightful prints. Only a few of them are pure etchings, the majority being worked up in mezzotint to such an extent that they show in parts a softness and velvety quality which is usually only found in the best lithographs. Not the least interesting part of the work will be found in the 'remarques,' which in some cases surround the whole actual subject, and have an appearance of uncommon spontaneity.

LONDON

SPANISH GIRL
SKETCH BY J. ISRAELS
From 'Spain, the Story of a Journey'
(London : John Ninniss, 1900)



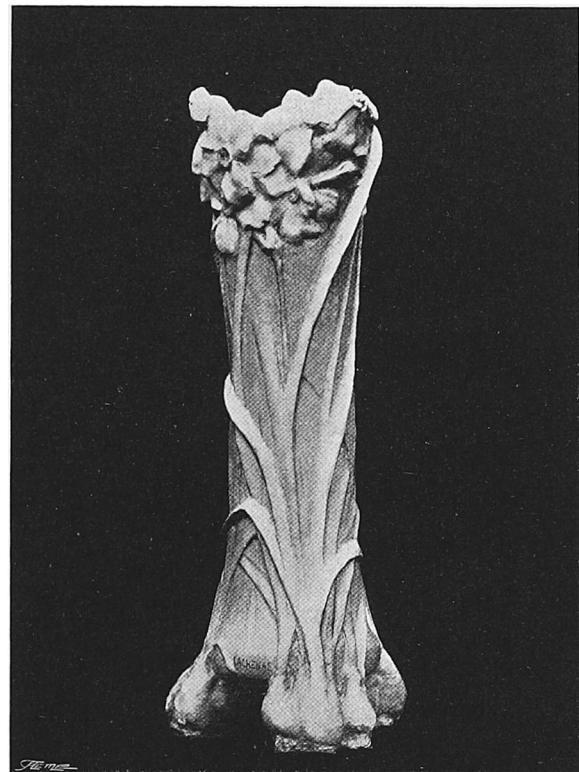
Mr. Herbert J. Finn is showing at the Modern Gallery a new series of water-colour drawings of Canterbury Cathedral and of Oxford. Again one has to admire his skill at suggesting the profuse detail of Gothic architecture with a few happy touches, but altogether the work is not as uniformly and thoroughly pleasing as on a former occasion. In some cases one feels the lack of composition, or rather a certain carelessness of the point of view chosen by the artist ; in others one could wish for a little more strength and contrast, but still there are not many English artists with whom Mr. Finn need fear comparison on his own ground.

Cleverness and originality are the main features of Mr. Gaspard Latoix's oil paintings of *English*

Pastorals at the Dowdeswell Galleries. But what has he not sacrificed to the Moloch of eccentricity ! Truth to nature, to English nature in particular, and sometimes even beauty ! Interesting his pictures are undoubtedly, and startling and amusing, but his departure from conventional colour has carried him to unpleasant and impossible crudity, impossible especially in a country the atmosphere of which is known to tone down strong contrasts, and the principal beauty of which consists in the soft haze that blends the tones of nature into a delightful harmony. And Mr. Latoix juxtaposes the most violent hues of his palette with utter disregard to the laws of nature—emerald-green, and cobalt-blue, and vermillion, and Indian red, pure and undiluted !

ART CENTRES

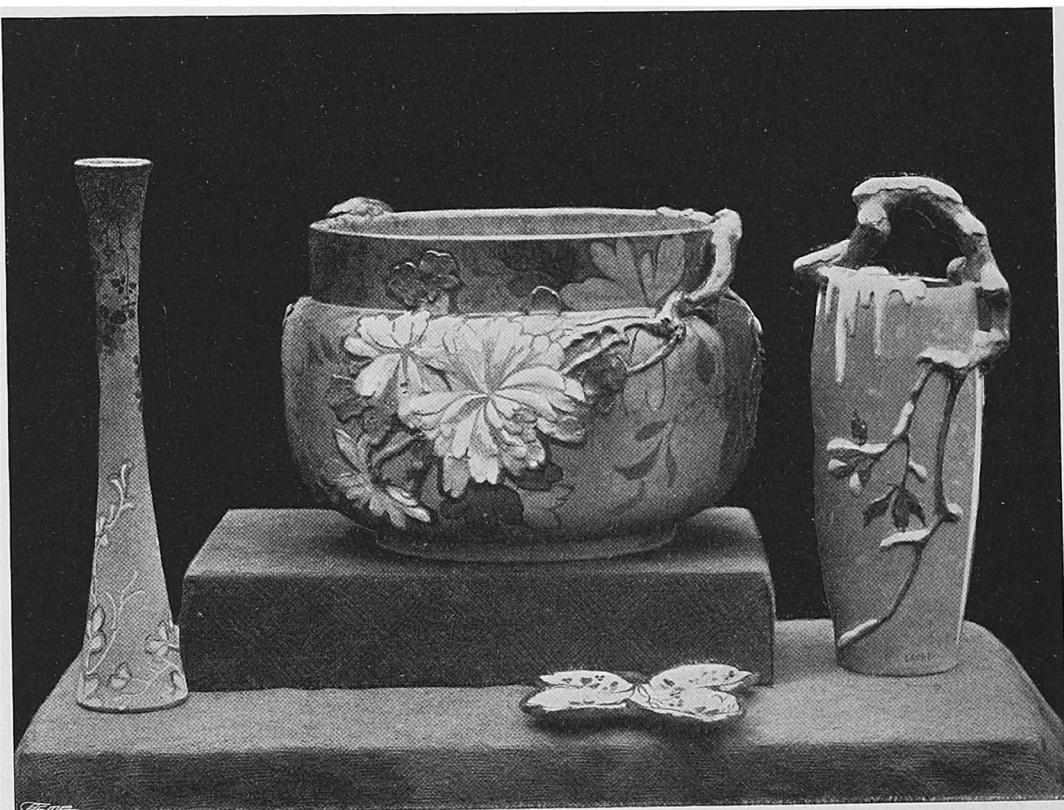
*NARCISSUS VASE
IN 'EMAIL MAT'
BY MR. LACHENAL.*



*VASES IN 'EMAIL MAT'
BY MR. LACHENAL, PARIS*

PARIS.—There is perhaps nothing particularly new in Lachenal's exhibition of stoneware now open at the Rue de Sèze. We are all familiar with the marvellous enamels which many modern French potters succeed in obtaining and which, quite irrespectively of form, are a delight to any colourist's eye. The brilliance of much of the work turned out in *grès flammé*

novelty of his present exhibition. His most interesting pieces of pottery are certainly those in which he has subdued his colour and dulled his enamel. Nearly all his stoneware in *émail mat* is really remarkable. The colours, though pure and not without tone, are barely indicated. The enamel has no brilliance or sheen whatever, merely giving fulness and body to the colour.



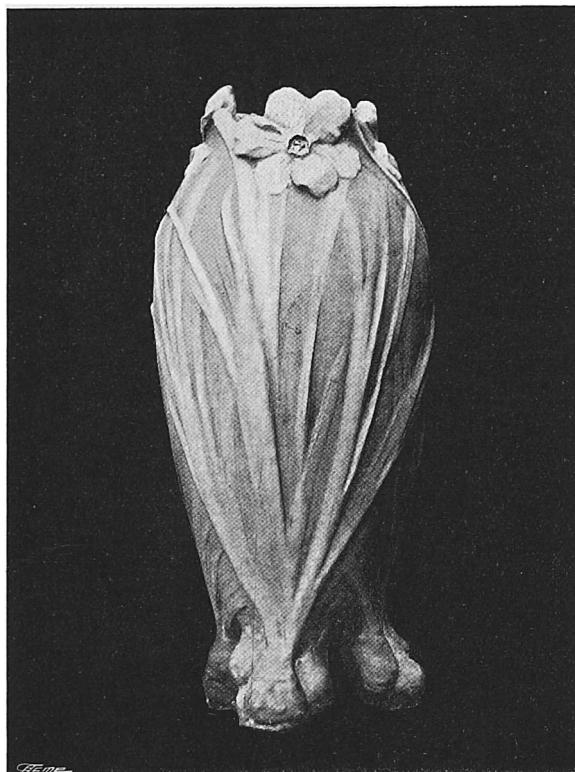
VASES IN 'EMAIL MAT'
BY MR. LACHENAL, PARIS

has indeed become almost a weariness and the nervous system gasps for a moment's rest. It is possible to tire of revelling in colour. From the overwhelming impression of richness and force which such paroxysms of colouring convey more intensely than anything else in the visible world, the eye turns at last to those undisturbing low tones, which the art tradesman considers alone worthy to be called artistic, for repose.

But Lachenal, although he is not an art tradesman, is coming round also to lower scales of colour. The sense of relief after the intoxication of all those fiery enamels, which much of his work shown this year conveys, is in fact the real

The surface produced on the ware can hardly be called rough, but though smooth is not soft to the touch in most of the specimens, and is without polish.

M. Lachenal, and other artists who occasionally design for him, are not invariably successful as regards form. A good deal of the work turned out by him in which the potter has tried his hand at statuary and composition is more ambitious than happy. Fortunately, however, most of the low-toned ware to which I have just referred is excellent, and some of it is quite faultless in design. M. Lachenal is at his best when he goes simply to forms of flowers for his ideas, carrying



*NARCISSUS VASE
IN 'EMAIL MAT'
BY MR. LACHENAL, PARIS*

them out with artistic truthfulness, and rendering the natural shapes without extravagance of ornamentation. He does not use flowers for conventional treatment, but skilfully suits direct modellings from nature to his purpose. At the same time his designs, in this sort of ware, are quite well adapted to their use, and his pottery, while directly suggested from shapes of plants and flowers, is still pottery, and is not an excuse for modelling from life in ceramic. In his best work in this line he achieves great simplicity, and entirely eschews the manner of potters who model intricate nosegays and bewildering combinations of leaves and stems, and either have to hide a good honest pot in the middle of their ornaments, or else leave the stage property utensil as it is and discard the real thing altogether.

The most interesting exhibits at M. Lachenal's are vases formed from clusters of narcissus. The plants are simply modelled in the ware, the flowers in a circle making the opening, and the bulbs, the feet. The whole effect is delightfully simple. The tinting of the ware is extremely light, the pale greens and yellows of the plant and flower

being merely indicated. Another vase, of large size, formed of a plant of iris, designed in the same manner, is interesting. Some pots and jugs, down which branches of bamboo trail, are a trifle pretentious. The idea carried out in these pieces of representing the enamel to have boiled and frothed over, leaving white traces which the careless potter is supposed not to have wiped away, is a mere quaint device without any particular value. There is also some pretension in a large bowl, designed by M. Massoulbe, round which a light green wave seems to sweep, while from the water emerge two nude figures of women. Another stoneware piece is also a wave, sombre green, rising to a crest, in which figures are floating. The place of honour is allotted to this exhibit, but it is not equal in merit to M. Lachenal's narcissus vases, which I decidedly hold to be the best in the collection. All the ware of which I have spoken is in the dull or mat enamel.

Determined efforts are certainly being made here for the better decoration of rooms in which we live and things which we use.

BRISTOL

Whether the artist in this kind of work has quite hit upon the right track, and whether the very deliberateness of his artistic purpose has not occasionally led him astray, is another question. In any case every endeavour in this direction deserves to be noticed. Paris has latterly been endowed with a new establishment, where according to prospectuses 'modern' art is alone to be cultivated. As far as I have been able to ascertain in a cursory visit of the showrooms, the artists who exhibit their furniture there are called modern chiefly because they derive their inspiration from Tottenham Court Road. I found nothing that bore the stamp of originality. At the same time it would be unfair not to add that the *Maison moderne* shows good work, though no novelties. M. Van de Welde, who has not yet been able to discard his English models entirely and start out for himself, exhibits, however, some interesting pieces of furniture in plain varnished and light-coloured wood, particularly a sideboard, which the owner might be apt to weary of seeing in his dining-room after a time, but which on a first impression is decidedly attractive.

But what is, for the money, the most promising undertaking of the *Maison moderne* does not belong to so-called applied art. This is an album, to be entitled *germinal*, containing a number of prints. Among those I saw were a charming Bonnard, a landscape with figures; a fine Van Gogh, very well reproduced; and good decorative panel by the Munich artist Rudolf Behrens; a Brangwyn, unlike his usual work; and contributions by Van Rysselberghe, Maurice Denis, Gauguin and others. There are also to be prints from Carrière and Rodin. The text is to be supplied by Gustave Geffroy.

L. J.

BRISTOL.—The winter exhibition of pictures held at the Academy is an exceptionally fine one, the special feature being a collection of seventy works by Belgian artists. Emile Claus contributes four, including the charming *Façade ensoleillée*, Isidore Verheyden the finely painted *Diamanche Matin* and *Moisson*, with others of merit. Leon Frédéric, Alexandre Marcette, and Henri Stacquet are each well represented. Fernand Khnopff sends several characteristic works, the most notable being *The Incense*. Henri Cassiers and Constant Moutald

also contribute, the latter the important *Poesie, Art, Science*. Victor Gilsoul's *Les Derniers Feuilles* and Jacob Smit's *La Priere* are especially noticeable. A collection of sculpture, vigorous and artistic, by Pièrre Charles Van der Stappen, Constantin Meunier, and Fernand Khnopff complete this interesting collection, to which a gallery has been devoted.

English art is also well represented. H. W. B. Davis, R.A., contributes *A June Evening* and *Under the Greenwood Tree*, the deer in the latter being admirably painted. Pathetic and beautiful is *The Entombment*, by the late Ford Madox Brown. Briton Riviere, R.A., sends *An Old World Wanderer*; George H. Boughton, R.A., *The Vision at the Well of the Martyrs* and two others; W. S. Wyllie, A.R.A., *Commerce and Sea Power*; Stanhope Forbes, A.R.A., *The Letter*; Alfred Parsons, A.R.A., *The Thorn*; Alfred East, A.R.A., *The Land Shakespeare Loved*; Hugh G. Riviere, *The Lotus Land*; Sir Wyke Bayliss, P.R.B.A., and J. W. North, A.R.A., an oil each. Robert W. Macbeth, A.R.A., sends two important works. James Sant, R.A., F. Yeames, R.A., W. P. Frith, R.A., J. Macwhirter, R.A., H. H. La Thangue, A.R.A., are also amongst the distinguished exhibitors. A fine work by the late Henry Moore, R.A., is included in the collection.

Amongst the water colours are drawings by J. W. North, R.A., G. Lawrence Bulleid, A.R.W.S., Wilmot Pilsbury, R.W.S., William Collingwood, R.W.S. The members of the Academy are well represented in the collection, which numbers about 260 works.

H. M.

BIRMINGHAM.—A flourishing Union, which was formed some months ago at the Central School of Art, has for its principal object the promotion of social intercourse between masters, students, and former students of the school. This is in every way a well-considered movement. Beyond a few well-meant but spasmodic and unofficial efforts at annual dramatic entertainments or social evenings, there has been little opportunity for the mass of students and ex-students to meet and interchange ideas. The Union frequently assembles for the purpose of debates on art topics, discussing books by well-known writers on art,

ART CENTRES

and reading papers on various matters of interest. It has also formed a cycling club and a sketching club. The number of members reaches the respectable total of two hundred and eight, including masters and ex-students.

The sketch club will in all probability prove a most useful branch of the Union. An exhibition, very varied in character and of considerable artistic attainment, is now being held at the school. There are in all seventy-eight works shown. They are sent anonymously, and they are criticised by the different masters, who are thus enabled to give strictly impartial opinions, although it would take a very skilful person to baffle the shrewd eyes of Mr. Taylor. Since the veil will have been lifted by the time this appears, we may be permitted to mention some very successful pencil portraits by Miss Brightwell,

and an original brilliantly-coloured sketch of Budapest by Miss Scattergood.

The show-cases in the entrance hall of the school are certainly calculated to interest visitors. One has an opportunity of examining at leisure some of the best past and current works of the students. Among these there is a fine copper alms-plate by Miss Margaret Awdry, which will doubtless find a fitting reward at South Kensington next spring. Great progress is being made in metal work and enamels, the latter branch being especially suited to the 'designing' Birmingham student whose tastes run to mediævalism and brilliant colouring. The present Arts and Crafts Exhibition displays a fair number of these enamels, a charming casket by Miss Jessie Jones, a Limoges plaque by Miss Fanny Bunn, and other works of great promise.



CHARITY
BY A. W. BOUGUEREAU
From the Catalogue of the Birmingham Museum and Art Gallery

BIRMINGHAM

The School of Art prize-giving, which will take place on December the 8th, will be more than usually looked forward to this year, since Mr. Joseph Chamberlain has promised to address the students and distribute the prizes. The popular statesman will surely receive a big ovation; though all politicians are not art-students, most art-students are politicians.

If we deserve our civic motto of 'Forward' in politics, we certainly earn it in Art. This is amply proved by the opening of the new-Branch School of Art at Balsall Heath. The site alone cost £10,000, and the expense is borne by the Corporation. The building is intended to accommodate 300 students at one time, but individual students do not as a rule attend more than two or three classes in the week, so the School will be able to have 550 names on its books. Alderman the Right Hon. W. Kenrick is always foremost in the cause of art in Birmingham. He made an interesting speech at the opening ceremony, in the course of which he paid graceful tribute to the well-known architect, Mr. W. H. Bidlake, who is responsible for the new building. Apparently Mr. Bidlake has been constrained to 'cut his coat according to his cloth,' a familiar process to most architects, and this has necessitated the rejection of much ornament which formed part of his original scheme; but a well-designed building, however plain, is always beautiful. If the ornamentation is somewhat sparse on the Balsall Heath School of Art, its fine, classic outline will certainly atone to all admirers of dignified simplicity.



CARTOON FOR CHURCH WINDOW
BY W. J. MEDCALF

(See Art Centres—Liverpool)



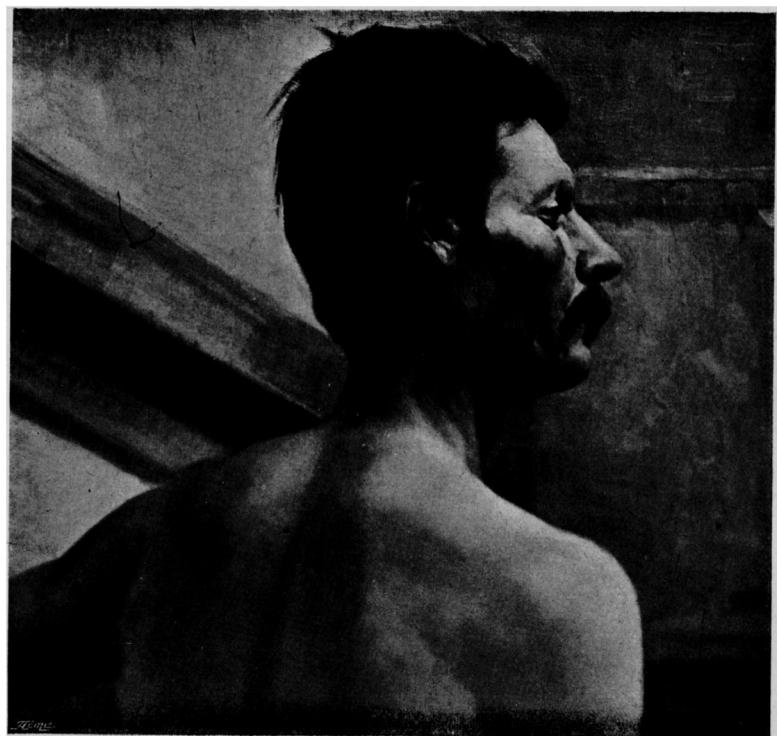
FROM AN ALPHABET
BY ALICE HORTON
(See Art Centres—Liverpool)

The City of Birmingham Museum and Art Gallery have just issued an illustrated catalogue of the permanent collection of paintings in oil and water-colours, and the collection of statuary and the pictures at Aston Hall. To the very accurate descriptive and explanatory notes of the text have been added numerous full-page illustrations of the more prominent pictures contained in the collection. The book, which contains over 200 small quarto pages, is beautifully printed and is astonishingly cheap at the price of 6d.

ART CENTRES



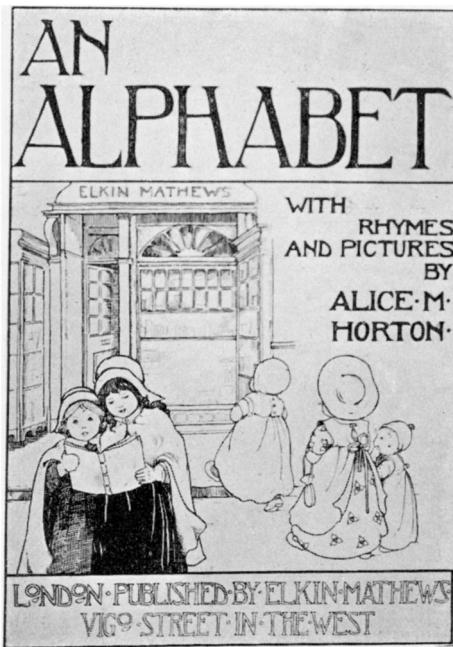
PANEL OF FRIEZE FOR HALL OF THE LIVERPOOL SCHOOL OF ART
BY W. A. MARTIN



STUDENTS'
WORK FROM
THE LIVERPOOL
SCHOOL OF ART

OIL-PAINTING
FROM LIFE
BY W. A. MARTIN

LIVERPOOL.—The Liverpool School of Art, in pursuance of its annual custom, recently held an exhibition of students' work which was at once the most varied and the most important show the school has yet attained to. Illustrations of some of the more characteristic examples of painting and design accompany these notes. A very strong element was the painting, which throughout exhibited a marked sense of draughtsmanship. The students have obviously been taught that a brush is an instrument to draw with as well as to spread colour. The study of a head and shoulders by William A. Martin—one of several studies by him equally sound in style—admirably illustrates this educated and accomplished handling of paint. The same student has executed a couple of large and decorative figure compositions for the adornment of the frieze in the hall of the school. For a youth or twenty the technical skill and the decorative instinct shown in these paintings is remarkable.



ART CENTRES

THREE
ILLUSTRATIONS TO
'AS YOU LIKE IT'
BY PUPILS OF
THE LIVERPOOL
SCHOOL OF ART



DRAWING BY MISS ALICE HORTON



DRAWING BY MISS MAY COOKSEY

Quite a number of the students are steadily applying themselves to the artistic embellishment of the school walls. The value of the practical training they receive from work of this class is indubitable.

Book illustration figured largely among the exhibits. Some charming page decorations for 'As You Like It'—the result of a Sketch Club 'subject'—proved a refinement of taste added to

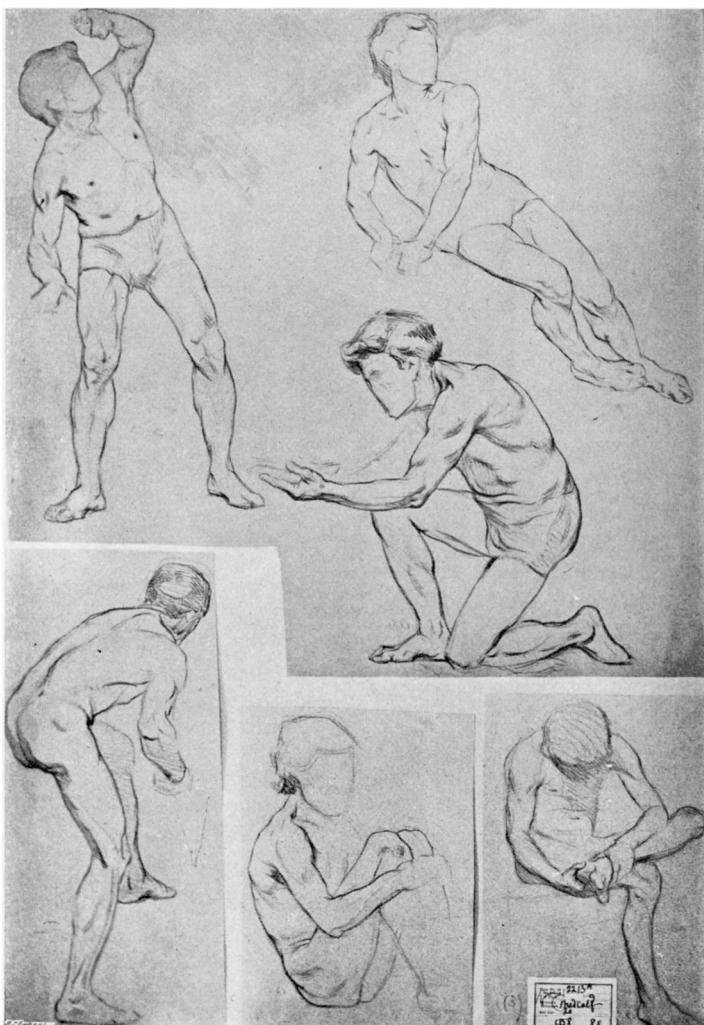


DRAWING BY MISS ANNIE MCLEISH

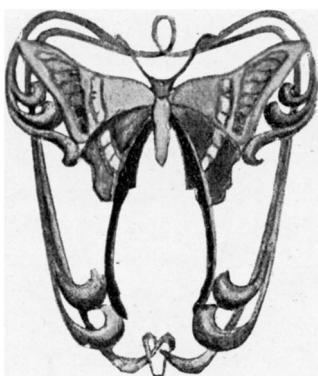
a knowledge of the figure not common with students. A group of dainty illustrations for an Alphabet, by Miss Alice M. Horton, were conspicuous attractions in the show. So also was a large chest in stained wood decorated in Gesso. Two of the full-size cartoons for a church window, by Wm. J. Medtalf, were exhibited. To some extent they supplied the place of his fine frieze, which was awarded a National Gold Medal, and which together with the works of other students have been sent to Paris for the Exhibition next year.

LIVERPOOL

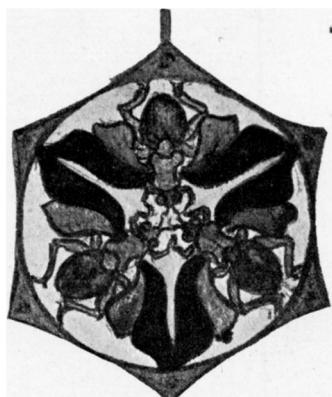
An active factor in developing originality of idea and personal style among the students is the Sketch Club. Many of the exhibits in the design section proved this. Generally the design was characterised by an evidence of architectural knowledge and a sense of construction underlying a not infrequent delicacy and freshness of fancy. The most captious critic must perforce acknowledge the soundness and strength of the work being produced in every department of the school's activity.



QUICK-TIME SKETCHES
BY W. J. MEDCALF
(Liverpool School of Art)



DESIGN FOR PENDANT IN METAL AND ENAMEL
BY M. SYSON
(Liverpool School of Art)



DESIGN FOR PENDANT IN METAL AND ENAMEL
BY E. M. NORBURY
(Liverpool School of Art)

ART CENTRES



'MARINE'
BY A. MARCETTE
(See *Art Centres—Brussels*)

NOTTINGHAM.—By the death of Mr. James Hart, Vice-President of the Nottingham Society of Artists, Nottingham has sustained a great loss. He was a portrait-painter of repute, and a frequent exhibitor at the Royal Academy and British Institution. For many years his exhibits at the City Art Museum have attracted attention by their admirable draughtsmanship and refinement of colour. He early evinced considerable talent, which received deserved recognition, and at the Royal Academy Schools he obtained a silver medal for drawing from the antique. Among his fellow-students at this time were the late Frederick Walker, A.R.A., Frank Holl, R.A., Seymour Lucas, R.A., etc. He afterwards competed for the gold medal and came only second to Frank Holl, who obtained the much-coveted prize.

The Nottingham Atelier, which owes its inauguration to the President, Mr. W. Kiddier, has just entered upon its third year with an increased membership. The Atelier was founded in 1897 for the purpose of affording opportunities for the study of the trade. The Nottingham art workers realised the absolute necessity of endeavouring to keep English art purely English, and the honourable record of their work during

the past two years clearly evinces the fact that this system should be more generally applied to English art education. Artists of widely-divergent branches meet together and include able representatives of the arts and crafts. These sincere and ardent followers of art fully appreciate the importance of figure design—the basis of all design—which should receive more intelligent attention at the present time if English art is to maintain its dignity and individuality.

C.B.S.

BRUSSELS.—Mr. H. Evenepoel is exhibiting at the 'Cercle Artistique' a large and interesting series of his late work. He occupies a place in the very front of our talented young painters. Originally a pupil of Gustave Moreau, he soon fell under the influence of Steinlen, an influence of which something still remains. In some of his pictures will be found a curious combination of beautiful Flemish colour and astounding Parisian modernity.

I must first mention a real masterpiece; his fine portrait of the painter Bussy with a very elaborate background; then two exquisite girls' portraits, kept in a very fine and luminous English colour-note. The *Portrait of Charles*, fresh and

BRUSSELS



L'ATELIER DU PÈCHEUR À KATWIJK
BY M. STACQUET

spontaneous, has been left almost in the state of a sketch, and realises a delicious note of amber.

Mr. Evenepoel has spent some time in Algiers, whence he has returned with some very curious and original impressions. His Arab markets, his negro dance, the negro-rête, the little Arab market, are paintings of vastly different tendency to those of the impressionists who have frequently seen and rendered that beautiful light of Africa with the cold eye of the Northerner. Here a delicious vision is produced by the golden brilliancy of the tones and their warm mother-of-pearl effect.

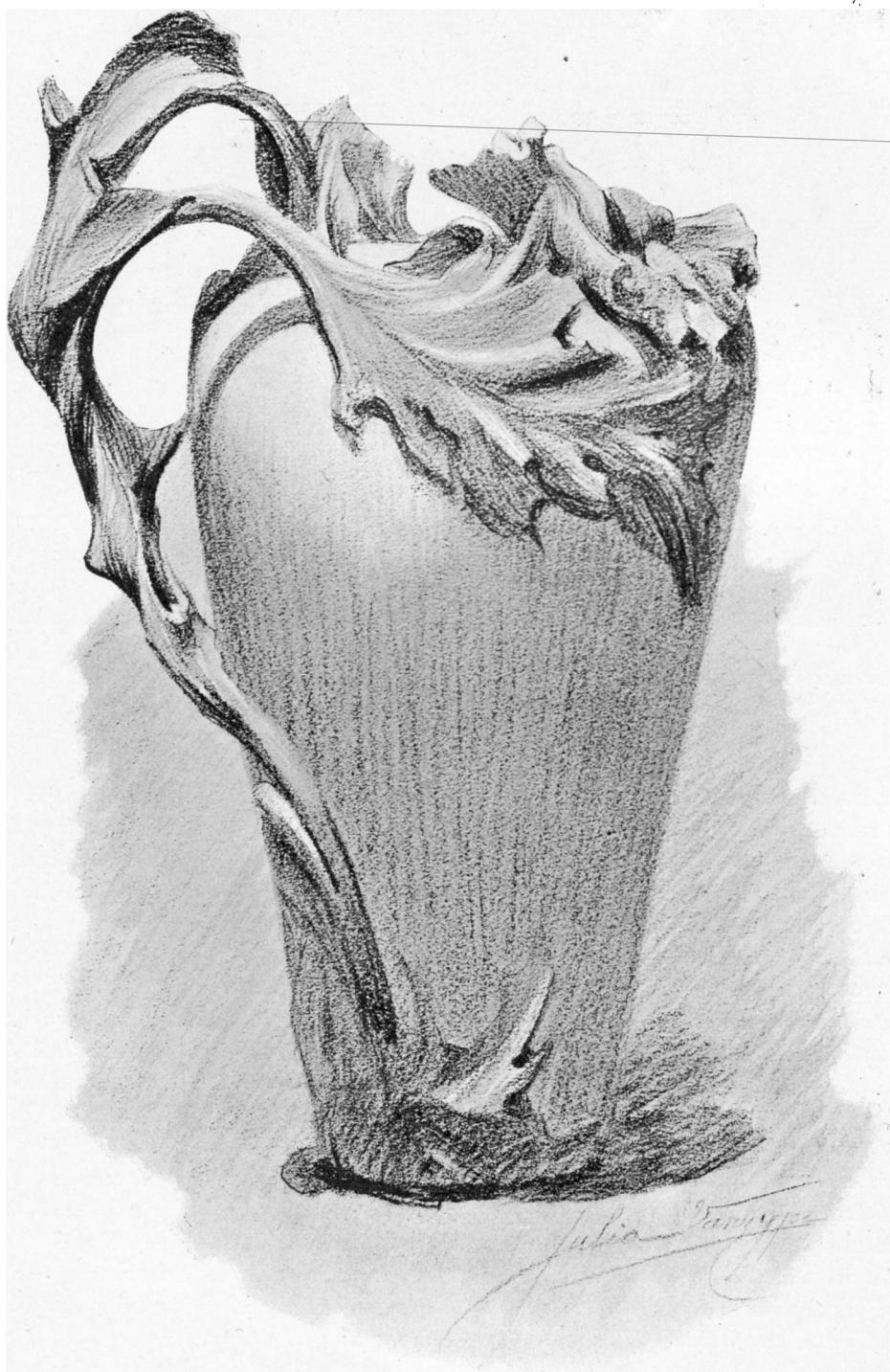
The fourteenth Exhibition of the Société des Aquarellistes, which is now on view at the *Musée moderne*, contains a large number of works, the things that show talent being inferior in numbers to the prevailing mediocrity. I will only mention those that fall under the first heading, as it would be too tedious a task to point out the shortcomings of inexperience and ignorance which characterise the others.

Fernand Khnopff's exhibits command first attention. These are designs of rare beauty, delightfully arranged, and the result of extremely subtle observation. Such are the *Collier de Médailles* and *Sonia*. Then we have some fine large decorative panels by Xavier Mellery and the warmly-coloured notes of Clara Montalba's impressions.

H. Cassiers is the painter of Dutch harbours and village views, with some old church sleeping amidst shady trees. C. W. Bartlett shows three things which are three real pearls : *La Tricoteuse*, *Femme Hollandaise*, and *La Vache*.

Mr. Marcette, whose reputation is ever increasing, has sent some fine night and twilight scenes, amongst which the *Canal in Holland* and *St. Michel, à Gand*, are particularly noticeable. Then Mr. Stacquet's beautifully painted *Dutch Interior* and *L'Atelier de Pêcheur*. Finally I must mention the interesting works by Gaston la Touche and Jakob Smits, and by Mme. Gilsoul Hoppe.

THE ARTIST



DESIGN FOR A VASE
BY MME. J. VAN ZYPE

VIENNA

DESIGN FOR A
BRONZE IRIS VASE
BY MME. J. VAN ZYPE



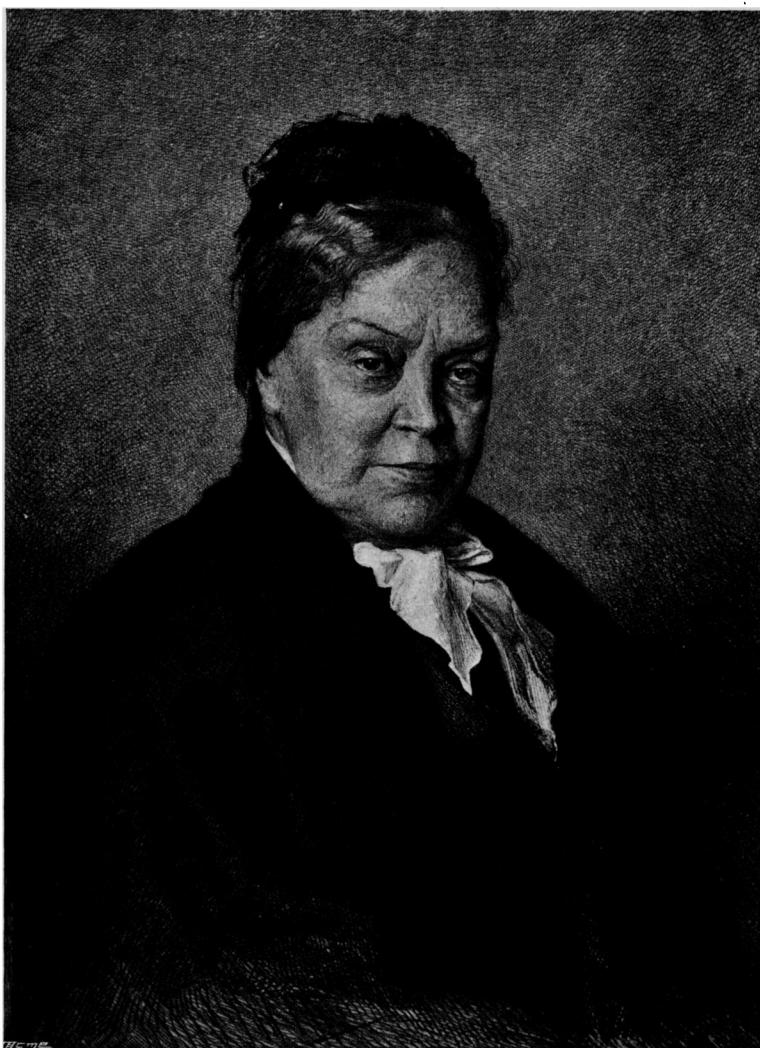
I have recently been privileged to view a collection of applied art productions by Mme. J. van Zype; they have left an excellent impression. This artist has composed with uncommon taste a great number of vases, baskets, and plaques, based on a flower motive and executed in bronze, silver, and tin. The researches in the development of the decorative ornamental movement, as well as the choice of the form of the objects for decoration, place the works of Mme. J. van Zype in quite a distinct position. They are really precious objects of a very refined art.

G. M. S.

excluded. Only such works are accepted that could not have been produced by any other method. Foreign art is, of course, well represented. Among English exhibits I must first mention Brangwyn's cartoon for a stained-glass window, *The Baptism of Christ*, and his pastels, *Group of Trees* and *A Wharf*. Much praise has been lavished on Pennell's excellent pen-and-ink views, Swan's animal studies, and Moira's cartoons for *Macbeth* and *Ophelia*. Walter Crane and Sauter have already previously been known to a wide circle of admirers. A collection of Beardsley—hitherto almost unknown in Vienna—attracts much attention. In spite of the long list of great names by which foreign countries are represented, our Vienna artists need not be ashamed of their share. They have shown comparatively few things, but these few may well compete with the best the exhibition can offer. After the marvellous, rich water-colours by R. Alt, the doyen of the Society, Gustav Klimt deserves first mention. At first sight he does not appear entirely original; his pictures suggest Stuck, his drawings Khnopff. And yet he is quite individual in his combination of two points of view as widely divergent as Stuck and Khnopff.

VIENNA.—The Autumn Exhibition of the 'Secession' has been opened a few days ago. It differs from its predecessors in so far as designs and sketches take the place of finished works. It is entirely devoted to the art of design—the art of design in the catholic sense set forth by the great Klinger in his essay on 'Painting and Drawing.' One section of the exhibition is formed by sketches and designs, the other by examples of the graphic arts, graphic reproductions of other works of art being strictly

ART CENTRES



MARIE V. EBNER-ESCHENBACH
AN ETCHING BY M. MICHALEK

Ferdinand Andri has conquered his position last year by a single stroke. Of his new drawings, *Full Moon* seems to me the most characteristic and important. It is only a small picture ; a one-horse peasant's cart on a lonely road under the full moon ; on the cart a man and woman, closely wrapped and huddled up ; but the sentiment of the 'Steppe' is beautifully worked out, and over the whole thing rests the unavoidable fate, the 'Kismet' of the passive Slavonic race. Baron F. Myrbach shows some expressive water-colours and pastels, and a study for the wall-decoration of a dining-room. Ernst Stöhr's illustration for Mozart's B flat Symphony is very remarkable. On a masonry pedestal a harp with human head has been erected ; black, storm-beaten poplars detach themselves from a red evening-sky, the harp seems to sing in the storm. Precision of

drawing, depth and simple clearness of symbolism, raise this work above many of its neighbours.

Jos. Hoffmann, Ad. Böhm, K. Moser, J. Achen-thaler have combined their efforts for the general decoration of the exhibition. The white woolly cloth covering of the walls, with gold and silver ornaments, give the rooms a character, festive at the same time and intimate.

The Munich art publishers, Messrs. Artaria and Co., have issued an etching by Michalek, a portrait of the Austrian poet Marie v. Ebner Eschenbach. The etching has been done direct from nature. It is extremely fine technically, perhaps even a little too fine and laboured in the rendering of the details of the body and dress. By kind permission of Messrs. Artaria we are reproducing this etching, which is one of Michalek's best works.